

THE AMERICAN BANJO WALTZ.
FOR TWO BANJOS.

10 Bar.

The musical score for the '10 Bar.' section consists of two staves. The upper staff features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains five measures of music, including triplets and various note values. The lower staff features a bass clef and the same key signature and time signature, with five measures of music primarily consisting of chords and single notes.

A musical score for the song "The Rose Tree". The score is written for two staves, likely representing a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is primarily in the right hand, featuring a series of eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes. The score includes a "10 Bar" section, indicating a ten-measure phrase. The notation includes various musical symbols such as notes, rests, and bar lines.

7 * Barre 4 8 *

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The score consists of two systems. The first system has five measures, and the second system has five measures. The first measure of the first system is marked with a "4" above the staff, indicating a four-measure rest. The second measure of the first system is marked with a "1" above the staff, indicating a one-measure rest. The third measure of the first system is marked with a "4" above the staff, indicating a four-measure rest. The fourth measure of the first system is marked with a "4" above the staff, indicating a four-measure rest. The fifth measure of the first system is marked with a "1" above the staff, indicating a one-measure rest. The first measure of the second system is marked with a "10 Bar." above the staff, indicating a ten-measure rest. The second measure of the second system is marked with a "4" above the staff, indicating a four-measure rest. The third measure of the second system is marked with a "4" above the staff, indicating a four-measure rest. The fourth measure of the second system is marked with a "4" above the staff, indicating a four-measure rest. The fifth measure of the second system is marked with a "1" above the staff, indicating a one-measure rest.

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S. S. STEWART'S BANJO AND GUITAR JOURNAL.

3 Bar. ... 10 Bar. ... 8 Pos. ... FINE.

6 Pos. 5 Pos. 6 Pos

2 Barre.

D. C. to fine.

TRIO. 6 Pos.

3 Bar.

A musical score for the song 'The Rose Tree'. It features two staves, a vocal line and a piano accompaniment line, both in G major (one sharp) and 2/4 time. The vocal line includes lyrics: 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree'. The piano accompaniment includes a 'mf' (mezzo-forte) dynamic marking.

8 Pos. 10 Bar. 6 Pos.

D.C. to fine.

The American Banjo Waltz

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San Francisco, Cal., Sept. 2, 1883.

MR. S. S. STEWART:

DEAR SIR.—I am sorry that the *Journal* is coming every other month as I awaited its advent with impatience, and eagerly devoured its contents, always finding something in each number worth more to me than the cost of a year's subscription, but of course, I can easily understand that its demands on your time and attention were very costly and hard for you to meet, amidst the constantly increasing rush of your business.

Yours respectfully,

J. F. DALLY.

Omaha, Sept. 25, 1883.

DEAR SIR.—Mr. Johnson, my pupil, who recently purchased from you one of your banjos, returned here yesterday, and I had the pleasure of playing on it. I think it is immense, and decidedly the best banjo I ever had in my hands.

W. P. CHAMBERS.

Mr. S. S. Stewart, the well-known banjo manufacturer of Philadelphia, has just published a work called "*The Complete American Banjo School*," in two parts. This work will no doubt prove valuable to all banjo students. It can be found at all music stores or can be obtained of Mr. Stewart, 417 North Eighth St., Philadelphia.—*The Indicator*, Chicago.

Galveston, June 25, 1883.

The fifty dollar Model Banjo you made for me came safely to hand on last Saturday, and I wish to thank you for your kindness and your promptness. This morning I gave the banjo a thorough examination and tested it in presence of some of my friends, one of whom has a F—Banjo, and I candidly speak when I say you could not hear the—Banjo along side of yours, for it completely drowned the other banjo out. I speak frankly when I say I am completely delighted and think it is the finest toned banjo (not saying anything about it being so handsomely finished), that ever came to Texas. If I tried I could not say too much about its tone. If a recommendation from me would be of any service to you, you are at liberty to use my name as a token of your skill in making professional banjos.

Respectfully,

WM. BACHELOR.

Patterson, N. J., July 15, 1883.

The banjo, case, strings and book arrived safe and sound last Monday, and I am well satisfied with all you sent me. The banjo is simply immense.

FRANK HARTLEY,

199 Mill Street.

McCook, Neb., May 28, 1883.

I received the Model Banjo about two weeks ago, and can assure you I am more than pleased with it.

J. F. FORNES.

Orwige, May 28, 1883.

I am more and more pleased with the banjo you sold me last month and everyone I show it to pronounces it the best of all.

CLAUDE F. BRADON.

Waltham, Aug. 5, 1883.

MR. STEWART:

DEAR SIR.—Will you please send me "Yankee Doodle" with variations; I will say, as regards pieces with variations, that I like yours better than any that I have seen as yet, and I have seen a number. I like them for this reason, they are arranged so that the melody can be distinguished so plainly. You seem to arrange them so that they can be executed in a little while, and they are certainly better for the public in general than those that are so difficult that nine-tenths of the banjo players will not give their time and patience in trying to learn them, and while the banjo players are well aware you are *equal* to the task of arranging difficult variations and pieces, they must (or ought to) appreciate your way of saving them so much study, because your pieces, as I have mentioned, are so encouraging to the pupil (at least I have found it so with the many I have) and those pieces that have the appearance of trying to show the world in general what *can be done* are not the pieces to encourage either teacher or pupil, for they will not give the time and attention that are necessary to be given to these pieces, and will you pardon me when I say, that I sometimes doubt whether some of the music I have seen written is executed by the author *just* as it is written. Have you the piece called "Departed Days," with variations? I want your own arrangement. If you have not I trust you will find time at some future date to arrange it as I have had a number of calls for your arrangement.

I remain yours respectfully,

Mrs. M. Cobb,

Teacher of Banjo and Guitar.

Washington, D. C., Oct. 20, 1883.

S. S. STEWART, ESQ:

DEAR SIR.—Will you have the kindness to inform me in what keys a mouth organ should be when used with my banjo tuned at C and fingered in A or E. Enclosed is one dollar, for which you may send me a supply of 1st and bass strings; I should like also a

copy of your price list of banjo trimmings. The instrument I now have is one of your \$15 "Students," and it gives perfect satisfaction, though I shall not be really contented until I have one of those \$25 ones so highly spoken of by my friend, T. John Newton, on his return from your city, where he visited your factory.

Yours, very truly,

J. N. MOORE,

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These strings are the best that can be made, and although all strings vary somewhat in quality, these will be found to run generally first class. These strings I sell you by mail at 10 for \$1.00, or \$2.50 per bundle of 30 strings, free of postage. Now if you prefer to go to a music store and pay 25 cents for a string that can be no better than mine that I send you at 10 for a \$1.00, do so, and consider at the same time that you are throwing away just one-half of your money. These strings are not at present sold to any stores and must be ordered direct from me.

NEW PUBLICATIONS.

The new book, *Complete American Banjo School*, has met with a fine reception. Letters of testimony have been received from J. E. Brewster, W. S. Baxter, C. E. Lathaw, and many other teachers, which we have not room for in this issue. In this issue we only announce two new pieces of sheet music for the banjo, as press of other business has prevented us from getting out others in time. The "Bradford Polka," by W. S. Baxter, the well known banjo teacher, and Wm. A. Huntley's celebrated "Dream of Love Waltz," will be thankfully received—we have no doubt.

The Waltz for two Banjos in this issue we are too modest to say anything about, but trust it will meet with the same favor usually accorded to our *Journal* music. The *Journal*, this issue, makes its first appearance in its new eight page form, and we think it more appropriate in shape for the purpose, and a neater sheet in every way, and trust it will meet with the favor of our friends.

For everything pertaining to the banjo, address the publisher,

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